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ABSTRACT

Input from 25 media groups, including the Screen Actors Guild and American Federation of Television and Radio Artists (AFTRA), considered the image of women on television and radio as part of public hearings held by the California Commission on the Status of Women. Presentations included here touch on the citizen's role in assuring fair treatment in the news, programming, ascertainment of community needs, lack of women in the industry, and children's programming, and provide statistical data on these issues. It is argued that the misrepresentation of women in the mass media labor force affects the continuing misrepresentation of women on television and radio programs and in the written media. Research results and statistical data are provided in seven areas: (1) analysis of new three-network prime-time programming; (2) use of women and minorities in prime-time television shows; (3) sex roles in television commercials; (4) public attitudes and preferences in television; (5) statistics for women in news and announcing for Los Angeles, San Diego, and San Francisco; (6) membership breakdown and male-female representation for AFTRA; and (7) number of men and women in specific television programs. Guidelines suggested by the Commission to assist the media in achieving more realistic portrayals of women are based on testimony and data from the hearings. (CWM)

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# GUIDELINES TO UPDATE IMAGES OF WOMEN IN TELEVISION

Edited by

Margaret Fjeldsted

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STATE OF CALIFORNIA
EDMUND G. BROWN JR., Governor

COMMISSION ON THE STATUS OF WOMEN

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July 25, 1977

GUIDELINES TO UPDATE IMAGES OF WOMEN IN TELEVISION

Two years ago the California Commission on the Status of Women held public hearings in Los Angeles on the image of women in the media. The 25 media organizations which participated testified overwhelmingly to the failure of the mass media to use its great potential to help remove prejudices and stereotypes which have limited women's roles in the past. Testimony and data confirmed that the electronics media have, in fact, perpetuated these outdated stereotypes. The media have ignored or failed to recognize the rapidly changing patterns of social behavior which have placed women in far more diverse and influential positions than in the past.

This blindness persists, with little modification, because the electronics media reflect overwhelmingly the traditional attitudes of males. The experience of women in all spheres of life is generally not shown.

The tiresome stereotyped portrayals of females convey such messages as these:

- a woman's place is in the home

- women do not make important decisions or do significant things.
- women are dependent on men and need their protection
- men regard women primarily as sex objects; they are not interested in women as people

While the industry has apparently made some effort to bring stereo-typical images up-to-date, most portrayals of women continue to lack authenticity. Several popular shows are based on female heroines. However, these characters remain at a distance from the reality experienced by women today. The beautiful career woman, Mary Tyler Moore, never confronts the common financial and personal frustrations of divorcees with children or the loneliness of the single woman or the poverty of aging women.

Data presented at these hearings by the American Federation of Television and Radio Artists and the Screen Actors Guild included as addenda to this document, indicate that men dominate policy and decision-making positions throughout the media industry - from community advisory boards of television stations to survey experts hired by the stations, to management levels including producers, directors, sales workers, technicians, assignment editors, newscasters, and so on. The result is a depiction of the male experience presented so forcibly and with such consistence that it overwhelms the feminine point of view. The failure of vision in depicting women in all the dimensions of their character and in all the variety and influence of their roles in society today constitutes an omission adversely affecting images of women to themselves, their children, to men, and to society generally.

The Commission therefore would like to suggest the following guidelines to assist the medium in achieving a representation of

women with which today's women can identify and empathize. The Commission is convinced that more realistic portrayals will result in higher quality programming.

## I. EMPLOYMENT

The California Commission recommends that staffing from top management levels down be representative of the population of California women. A strong effort should be made to recruit qualified women for new and replacement employees at all levels, including producers, directors, editors, script-writers, reporters, etc.

Stations should expand promotion opportunities by encouraging and training currently employed women. Release time, scholarships, on-the-job training and internship programs should be established for women, including older and minority women.

Salaries for women should be equitable. The disparity in salaries between men and women documented in the attached AFTRA study should be a matter of serious concern to the stations, since both federal and state law embody the principles of affirmative action, upward mobility and equal pay for equal work. Where women are making less money for the same job, efforts should be made to upgrade the position.

## II. COMMUNITY ADVISORY BOARDS

A second means of achieving a more realistic reflection of women's experience is through the Community Advisory Boards. The Commission recommends that these appointments be regarded with great seriousness and that attention be paid to the fact that few women serve on these boards. The California Commission would

recommend that these boards reflect parity of the sexes. It further suggests that the Federal Communications Commission adopt criteria which would make such boards reflective of the community at large and independent of any corporate bodies or boards. The purpose of the advisory boards should be to reflect the interests and concerns of the whole community in its programming policy.

The Commission feels that the Federal Communications Commission should investigate the make-up of the boards, the means by which they are constituted, and issue guidelines to achieve parity between men and women.

## III. PROGRAMMING

Historically, programming has not reflected women's experiences - either in amount, or in substance. Monitoring studies are drastically needed. Not enough programming for women has been produced thus far - and that which has appeared continues to stereotype women in one way or another. Many times stations have programs about women but which fail to deal with problems women face in their day-to-day lives. Stations count programming concerning food or fashions as women's programming but such concerns should not be included as the issues which touch women's lives importantly.

Social issues which are ignored eventually create unrest and social disintegration. The California Commission feels that the media have a critical responsibility to the public to treat such issues as the right of women to economic survival and decent care of all children as seriously as they treat sports, weather, and the economic index.

Certainly it is easier to produce redundant discussions of the

energy shortage, rather than the complex causes of the national contagion of rape and violence against women or the generational consequences of family disintegration.

But such critical issues as child care, discriminatory practices in employment, credit and insurance - to name a few - need a thorough airing in prime time slots to acquaint society at large with women's experiences. Such topics as the displaced homemaker who faces life financially insolvent at age 45, the grieving widow whosw ties with the community are severed and whose identity may be obliterated - these are neither comical nor glamorous problems - they are merely reality to millions of women.

Such social programs, when they do appear, are most often slotted in the least desirable time periods. More prime time programming about women is needed. Whether women are being depicted as working people, or as homemakers, the significance of their occupations should be emphasized. Again, it appears to the Commission that a woman script writer, a woman producer and director, and a partially female staff can offer the balanced view.

Furthermore, the Commission is concerned about the secondary placement of women when they do appear on the air. Rarely does one hear the woman disc jockey, the woman anchorperson, or national reporter.

The Commission would like to recommend that all stations examine language use for sexist connotations. While many staff persons are conscientious in their writing, male actors, show hosts, and newscasters need to understand that the flick of an eyebrow on a topic concerning women often conveys ridicule. Guidelines developed to eliminate sexism are included as an exhibit from the

Commission's hearings.

IV. ASCERTAINMENT AND PUBLIC FILES

In order for the community's need to be ascertained more accurately, surveys should reflect the total population, including women. Since they do not now, the Commission would request that the FCC check to determine that there is parity in numbers of men and women interviewed for ascertainment, including a requisite number of women and minorities in proportion to those in the community. We request that public files be complete and up-to-date and accessible to the public at all times so that any member of the community can review station policies for licensure.

Finally, we request that FCC license and review panels have the same parity of women representatives in the population which we are requesting for the community advisory boards. An equal representation of both sexes can help insure that women reach adequate levels of employment at the stations and that programming on women is of the quality and quantity desired. The California Commission would be happy to suggest names for the license and review panels.

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# THE IMAGE OF WOMEN IN THE MEDIA

The California Commission on the Status of Women
926 J Street, Room Sacramento, CA 95814

THE COMMISSION WISHES TO THANK THE FOLLOWING
ORGANIZATIONS FOR THEIR INPUT AND ASSISTANCE

ABC Women - West
Actors Equity Committee Regarding Women
American Association of University Women
American Federation of Television and Radio Artists
American Federation of Television and Radio Artists,
  National Women's Committee
American Women in Radio and Television
California Elected Women
California Association of Latins in Broadcasting
Chicano Coalition in the Media
Directors Guild of America, Women's Committee
Hollywood Women's Press Club
La Comision Femenil Mexicana
Los Angeles Times Women's Editorial Caucus
Los Angeles Women's Coalition for Better Broadcasting
Los Angeles Advertising Women
National Women's Political Caucus
Sacramento Newspaper Guild, Local 52, Women's Committee
Sacramento Women in Media
Screen Actors Guild
Screen Actors Guild, Women's Conference Committee
Women in Communications, Inc.
Women in Film
Women's Lobby, Inc.
Writers Guild of America, Women's Committee
Young Women's Christian Association of Los Angeles

# What is the citizen's role in securing free expression in the arts?

Michele Grimm

Michele Grimm is a member of the Los Angeles Women's Coalition for Better Broadcasting. She is also involved with the Media Group, Los Angeles Women's Union.

The basis of American broadcasting is inextricably linked to local broadcasting and its use to the community. The law recognizes that "a broadcasting station may be regarded as a mouthpiece of the air for the community it serves," and that it operates in "the public interest." But broadcasters along the line, from FCC to the corridors of the National Communications Commission (NCC), do everything but listen to the public. Lately, however, various citizens' groups around the country are getting up and are using their authority as part of the famous "Red Lion Decision" of 1969 which states that "it is the right of the viewers and listeners, not the right of the broadcaster, which is paramount."

Theoretically, the airwaves are a public trust. FCC regulations governing the airwaves require that a station periodically survey the community's local needs and provide programming to fill them. It also requires that broadcasters guarantee "equal employment opportunities" for all persons working in stations. The three main areas under which a station is licensed to operate--news, public affairs programming, community announcements--and employment. If the station is operating in question and found not to be serving the needs of their community, their operations can be said to "not be in the public interest," and their license may be denied by the National Communications Commission.

The FCC does not monitor programs. It leaves this area open to public groups, since FCC monitoring would "supposedly interfere with freedom of speech." Women's groups in the Los Angeles area, for years, have monitored programs, written letters, and noted their complaints of the treatment of women by the broadcasting media, only to find themselves ignored, penalized, or characterized as aggressive

only a few fragmented extremists. Due to past experience in other parts of the country, feminist organizations, along with other citizen groups concerned with broadcasting, came to the conclusion that the only way a dissenting group can be sure its complaints against a station will be heard is to challenge the station's right to keep its lucrative license at renewal time every three years.

Television is under pressure, and broadcasters are responding with threats and legislative pressure. Senator Proxmire's recent tirade against the Fairness Doctrine and pressure to get rid of citizen agreements with broadcasters are only a small dose of what can be expected. The recent defeat of bill H.R. 12993, which would extend broadcast license renewal period from three years to five, is evidence of mounting citizen pressure on broadcasters.

On the one hand, broadcasters claim to give the public what it wants, but when the public demands are too profound and far-reaching, broadcasters cry "blackmail." While television stations are reluctant to "abrogate" their programming responsibilities to citizen groups, citing the First Amendment and freedom of the press, they display no such hesitancy when dealing with advertisers. Because of this commercial control of programming, citizen groups such as ours have found it necessary to remind stations of their responsibility to serve the public interest and the needs of the local community. It was out of this failure of the television stations in the Los Angeles area to meet the needs of women, who constitute at least 52 percent of the local population and 63 percent of the broadcasting audience, that the Los Angeles Women's Coalition for Better Broadcasting was formed in the summer of 1974. The Coalition is made up of feminist groups in the Los Angeles metropolitan area--the National Organization of Women (NOW), the National Women's Political Caucus, Women's Equity Action League, La Comision Femenil Mexicana De Los Angeles, Career Planning Center, the Los Angeles Women's Liberation Union, the Women's Rights group of the A.C.L.U., and a Ralph Nader student group (CALPIRG).

Since Los Angeles is the second largest television market in the nation, and has almost more television stations than any city in the country, the Coalition decided to examine the policies of as many stations as possible. Those examined were KNXT (licensed to CBS), KNBC (licensed to NBC), KABC (licensed to ABC), KCOP (licensed to Chris Craft), KTTV (licensed to Metromedia), KTLA (licensed to Golden West Broadcasters), and KGBS Radio (licensed to Storer Broadcasting).

Combing through license renewal files at the various stations, Coalition members gathered data on employment statistics and programming relating to women. The public inspection files of each station contain license renewal applications, programming logs, community outreach programs, and viewers' letters. These are all to be found within every station's confines and are by law available to the public upon request. While these files are said to be public, few people are aware of their existence, and the task of going through the voluminous amount of information would intimidate the most diligent researcher. As a result of our experience, we believe

that it is virtually impossible for a concerned individual to sift through this mass of public material. This, coupled with the photocopying charge of 8 cents per page, prevents citizen groups from adequately obtaining all needed information. There are even documented instances where broadcast licensees have purposely arranged their files to make it difficult for outsiders to obtain meaningful information from them.

In the area of community ascertainment (investigation into community needs), Coalition members found that women's rights groups did not make the grade. The general consensus among the opinion makers and survey experts hired by the stations was that women's rights was not a key community problem, and therefore, warranted little or no programming. Organizations such as the Orange Lionetts and various local PTA's were listed as groups specifically representing women's interests.

The form used to ascertain the community in most cases was done through random sample interviews by use of the telephone directory, limiting the sampling procedure to those respondents who could afford to be listed in the directory. Another method of community ascertainment was a series of luncheons held annually where community leaders were shown presentations by the station, followed by discussions of what issue they particularly were most concerned with. The ascertainment process often included personal interviews with chosen community representatives throughout the license period. Several persons who had gone through this process reported to the Coalition that, at the time they were interviewed, they had not been aware that they were being ascertained. They commented that the interview resembled more of a social event than anything else. Obviously, if women's issues are not given currency in the media, the argument stands that there is not likely to be a spontaneous surge of identification with the issues in a quick telephone or luncheon interview.

In the Los Angeles area, women represent 39 percent of the labor force, yet the Coalition found that, at the stations examined, women comprised only 22 percent to 26 percent of all station personnel. The most familiar pattern was that of women in low and menial positions with little chance for promotion. In fact, the greatest single block of women at all the stations was found in what is sometimes referred to as the "secretarial ghetto" where their numbers ranged from 73 percent to a high of 96 percent.

Instances of misrepresentation in the form of inflated titles was common. In many of the job classifications, such as in the high paying job category of technicians, women were virtually invisible. Training programs at most of the stations were nebulous, inadequate, and most often non-existent. A most objectionable practice of superimposing corporate policies rather than local policies was commonplace. Yet, when Coalition members criticized station management representatives for their lack of training programs for women and minorities, the stock answer was either to put the blame on the unions or push the problem into the network arena.

In support of the Coalition's findings in the area of employment, the U.S. Civil Rights Commission, in January 1973, reported on the need for changes in FCC enforcement of its regulations regarding non-discrimination in employment. In the "Federal Civil Rights Enforcement Effort--a Reassessment," the Commission stated:

> Although the FCC has taken a leadership role in this area (combating racial and ethnic discrimination) and has required its regulatees to submit racial and ethnic data and affirmative action plans, it does not strictly enforce its rules (page 405).

In November 1974, the Commission expanded on this theme:

> FCC's guidelines for EEOP are clearly not designed to bring about significant changes in the employment practices of the broadcasting industry. In reality, what has occurred is that a large number of licensees have merely copied the FCC's broadcasting guidelines, and the agency, in turn, has accepted them. (See the Federal Civil Rights Enforcement Report, Volume I, pp. 13-14)

After several months of work, the Coalition entered into negotiations with six television stations. The negotiations resembled a cat and mouse game where station executives were trying to outguess what the other executives would do, and determine whether the Coalition would file license challenges. While some station executives tended to minimize the importance of the Coalition, using such phrases as "Ladies, we can't even begin to negotiate with you until after the Dodger Games," other stations did not. Some even took periodic breaks during negotiating sessions to sneak off to their outer offices to confer with their attorneys.

At the end of October 1974, agreements were signed by the Coalition with KABC-TV and KNBC-TV, and were attached to their broadcast licenses. Petitions to deny a license were filed against KNXT, KCOP, KTTV, and KTLA by the Coalition for the unwillingness of the stations to work out an agreement. A petition to revoke the license of KGBS radio was also filed. The agreements included small changes the licensees were willing to make. They agreed to the following:

1. To hire several more women in the top job categories of officials and management, professionals, sales workers, and technicians;

2. To broadcast at least 90 minutes of women's public affairs programs in the 1975-76 television season;

3. To root out sexist language on the air;

4. To hold sensitivity sessions on the issues of women for station employees; and

5. To have Coalition members meet with producers of TV series shows, and with producers of commercials.

The agreements covered these kinds of areas in detail. Perhaps the most important point in the agreements was the establishment of women's advisory councils made of Coalition members. The councils meet quarterly with management; they keep tabs on the enforcement of the agreements, and also meet with women employees in the stations to see what their problems are.

Some critics claim that agreements between licensees and citizen groups are ineffective paper tigers. However, we feel they are at least a small step towards improving the position of women in the media, and often lead to the development of women's organizations within the stations themselves such as ABC Women in Los Angeles. Even with these token steps and the seemingly difficult task of working out such concessions, citizen groups may be cast aside with mounting pressure on the part of several FCC commissioners and broadcasters moves to foreclose the possibility of obtaining agreements. FCC Commissioner James Quello recently stated that he feels that citizens' groups have gotten out of hand.

The so-called "potent lever" of license challenges rarely, if ever, results in a station loosing its license. On those occassions when the issues of programming content have surfaced, the FCC's record is clear: it has not interfered in the journalistic judgment of the broadcasters. Women's groups have increasingly turned to license challenges only to have their objections turned down by the FCC. The recent FCC decision to uphold the licenses of WABC-TV in New York and WRC-TV in Washington typify such actions.

In order for women's groups to be heard and have their needs met, the Los Angeles Women's Coalition for Better Broadcasting urges the California Commission on the Status of Women to consider the following recommendations:

1. To require public hearings just prior to license renewal time when stations licenses in a given locality come up for renewal.

2. That the Commission hold additional hearings regarding FEPC and EEOC policies on sex discrimination complaints, and that the Commission investigate those that have not been acted upon.

3. Help facilitate the establishment of a TV consumer center along the lines suggested by Screen Actors Guild member Elizabeth Hush, where citizen complaints can be monitored, recorded and hopefully acted upon.[1]

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[1]Information available on request. Contact L.A. Women's Coalition for Better Broadcasting for further information.

4. Require that television and radio stations bring job titles into line and carefully detail job descriptions to avoid "inflated titles" and misrepresentation in public inspection files.

5. Urge the FCC to take greater responsibility for Affirmative Action policies:

   a. See that the stations really have them; and
   b. See that they are executed according to set timetables.

6. Propose federal legislation to ensure that groups representing both consumer interests and labor have greater representation on the FCC than these interests do now.

7. Help draft federal legislation to insure that networks come under the jurisdiction of some government agency such as the FCC.

Broadcasters' fear of loosing their licenses because of citizens' pressure and denial petitions must be placed in proper perspective. True, what once started out as two petitions to deny in 1969 now has reached a crescendo of over 190. And true, a station may be forced to spend as much as $500,000 in legal fees to defend itself before the FCC, as pointed out by the Wall Street Journal. But, the way in which citizen groups are handicapped cannot be discounted. Licensees are most often corporate giants, prepared for the citizen onslaught, whereas volunteer groups simply don't have the background, the resources, and the expertise. The legal battles alone require counsels both in the locality of the stations and in Washington D.C. As experienced by the Coalition, communication lawyers who are willing to represent community groups are few and hard to find. Most of the work of the Los Angeles Women's Coalition for Better Broadcasting was done piecemeal with legal assistance from law students and our own hard work, with legal help coming only at the last minute.

Those involved in broadcast reform have a long way to go. As women, we particularly have a double weight to lift. We must first contend with the steady barrage of negative sexual stereotypes being zoomed across our TV screens. In addition, we must face our own government regulatory agency (the FCC) in an adversary role. Perhaps, if the broadcasting industry became our servant and let the public it purports to serve stand to the front, then the slogan "Women in the Wasteland fight back" will become a mere ballad, reminiscent of a confused and distant past.

## PROGRAMMING AND ASCERTAINMENT FINDINGS

### Programming

The Federal Communications Commission requires that a station's program service meet community problems after consultation with leaders of representative community groups as well as members of the general public. A review of programming priorities by television

indicates that not only do stations generally fail to contact a significant segment of the community, i.e. women, but fail to adequately meet the needs and problems of this group and of other community groups as well.

Numerous surveys and reports show that the image of women in media--newspapers, magazines, radio, television, commercials--portrays a disparaging, denigrating, and unrealistic image of women's roles in contemporary life by consistently showing women as subservient to, dependent upon and/or supportive of men. And by portraying women in unchanging, traditional roles such as secretary, mother, or nurse, the media imply that these roles are divinely ordained. Character traits of TV women are almost interchangeable with children: emotional, hysterical, unable to face reality, seeking approval for every little thing, unable to trust an independent judgment, dependent, self-centered, shallow, and other undesirable juvenilia.

A survey of soap operas revealed that only 25 percent of the female characters worked for wages, and these women were mainly employed as secretaries or nurses. In sharp contrast, 60 percent of the male characters were identified with professions. Another survey showed that men were disproportionately portrayed as authority figures over both men and women, and that when women were shown as giving advice, it was invariably only to women or children.

Prime time television in the metropolitan Los Angeles viewing area during the 1974 season reveals few programs with realistic roles for women. Very often a woman appears as "A Wife" or "The Girlfriend," uttering predictable and soporofic dialogue. And in contrast to reality, where 45 percent of the labor force consists of women, most of whom are married, television wives are rarely, if ever, seen working in a paying job. Rhoda no longer has a regular paying job; Maude doesn't work; and Emily Hartly ("Bob Newhart Show") is more often shown tredding from the kitchen to the dining room carrying dishes to and fro even though she is a teacher. Indeed, one episode was devoted to a crisis in her career. Nothing is ever said about Mrs. Hartley's job or career, while much is made of her neighbor's job (a man). To continue with this program, nothing is mentioned about a job for Ellen Hartley (Emily's sister-in-law), a recurring character. She seems a capable, attractive, educated, intelligent young woman who apparently lives on air or the bounty of her married brother. Denying TV women jobs of a responsible, authoritative character seems to be an invisible guideline. For example, a program which portrayed a qualified woman giving orders to men was canceled. This was "Amy Prentiss."

Programming in public affairs consistently fails to present women's issues although women compose 63 percent of the television audience. These women's issues include equal rights, abortion, inequality in education, employment, lack of quality child care, legal disabilities, credit discrimination, single women, labor union pressure, aging, etc. Unfortunately, these are mostly presented as an appendage to a male issue. Consider, for example, the instance where the Roman Catholic bishop of the San Diego diocese sent a

pastoral letter denying communion to women members of NOW because NOW supports the women's right to choose abortion. We got the Catholic view of the movement, but little, very little, of the feminist view of the right to control one's own body.

As stated in one of the Petitions to Deny Renewal of License, many forms of sex discrimination are subtle and a result of social conditioning. Therefore, the WCBB is concerned about television's influence on young children as the programs define sex roles: Mommy in the kitchen, Daddy away at work.

Other types of programs show male dominance and female submission. Questions asked of women on quiz shows are rarely asked of men (i.e. spouse's occupation). Talk show hosts are male. Co-hosts may be women, but the main host is still the man. On variety shows, women are more often the butt of jokes than are men. She is made to appear "funny" whether the woman is young, old, thin, fat, a mother, a mother-in-law. Although ethnic jokes by white people against black people are not tolerated, it seems tolerable to patronize, insult, and degrade women in the broadcast media.

Terminology and attitude also indicate the status of women in media. Women are referred to with a smirk, wink, or giggle by the male broadcaster without apology as girls, or ladies, or females. The rare times when "woman" is used includes the times when the identity of a corpse is announced. Although personal remarks are considered rude, it is not rude to make same about women: her appearance, her age, her clothes, and so forth.

Therefore, we see that our demands to update television programming so it reflects reality has a valid basis. Fifty-two percent of the population are not getting, as the broadcasters so glibly claim, "what they want."

Ascertainment

The Women's Coalition for Better Broadcasting (WCBB) also questions the way stations ascertain the needs of the community.

Basically, ascertainment of community needs requires--by the FCC--that in the renewal application the station show that it has made an objective analysis of the community, that it has consulted with significant community groups (i.e. women) as to the community needs, and that it has evaluated these needs and proposed programming in its renewal application to meet them.

In its research and dealings with stations during the license renewal time, WCBB found that the stations either do not take ascertainment seriously, or the methods used in surveying the needs are, to say the least, dubious. Here is an example of how one television station reported its ascertainment survey of the category Women (who comprise about 52 percent of the population and 63 percent of the TV viewing audience) together with our analysis. WCBB used these

findings to support its decision to file a Petition to Deny License Renewal against the station. The survey shows that:

> /The station/ claimed that WCBB was in error as to the number of women community leaders who were interviewed in the ascertainment process. While WCBB stated that only 11 of 334 community leaders (or 3 percent) were interviewed under the category "Women," the station responded that some 66 of the interviewees were women. WCBB first notes that the figures at issue were supplied by the station itself and that there was no error in the Petition to Deny. Rather, /station/ attempts to cloud the issue by now claiming that the critical figure is not the 11 persons interviewed under the station's category of "Women," but the total number of females interviewed. Perhaps /the station/ has a point. Although some 52 percent of the population is composed of women, the station chose to include less than 20 percent women in its survey of community leaders. Thus, even under /the station's/ theory, the ascertainment efforts were markedly deficient.
>
> As only 66 of the 334 community leaders interviewed were women, it is understandable that women's rights was not listed as the most important problem of local concern by what /the station/ considered a statistically significant number of people. The station, of course, neglected to mention how women's rights would have ranked if 52 percent of the interviewees had been women. Assuming . . . that the 66 women leaders interviewed were representative of women generally, their responses should be projected and prorated to comprise 52 percent of the sample responses. No doubt women's rights would then emerge as a significant problem of local concern.
>
> Although the Media Statistics survey of the general public appears to more accurately represent the male/female population mix, women are still underrepresented in the sample. Moreover, the methodology is suspect. The survey attempts to elicit an open-ended response as to the subjects' concern with local problems. However, inherent in this approach is the fact that the interviewees will be most likely to respond in terms of problems which are currently the topic of discussion in the media. WCBB contends that since a major shortcoming of the media is its failure to treat women's rights as a significant issue, it is therefore not surprising that members of the general public would not immediately think of this as an important local problem.

> Further, it is essential to realize that the issue in question is the treatment of the rights and affairs of a majority of the population. /The station's/ position /can be said to/ resemble one which might be taken by a South African station on the question of the problems and rights of that country's black majority. Could such a hypothetical broadcaster justify its failure to deal with these issues merely because, after interviewing 66 blacks and 268 whites, it claimed that black rights did not emerge among the top ten problems of local concern? WCBB submits that the answer is clearly in the negative and that the fallacy of such an approach is apparent on its face. Yet this is what /the station contends/ when it asserts that its ascertainment efforts were reasonable.

Therefore, our allegations of inadequate and improper ascertainment procedures which violate the spirit, if not the letter, of the Federal Communication Commission's regulations, stand.

## HOW DOES THE LACK OF WOMEN IN THE INDUSTRY AFFECT IMAGE?

Directors Guild of America
Barbara Searles

/Director Barbara Searles is chairperson of the Directors Guild Women's Committee/

A woman director who joins the Directors Guild of America may cease to work as a director, according to director Juleen Compton ("Stranded," "Women in Action"). Is this ture? Aren't there women directors in the Guild?

The Directors Guild of America is the only significant collective bargaining organization for directors in the United States. Nationally, there are 2,632 director/members in the Guild. Of these, 55 are women--2 percent of the total membership. On the West Coast, the film and television capital of the United States, there are 21 women director/members out of 1,390--1.5 percent of the director/members on the West Coast.

So there <u>are</u> some women directors in union ranks. However, of these 21 women, three haven't directed in 20 years,and only one, Ida Lupino, ever directed features. Five of the 21 are actresses, and one is a script supervisor. In other words, they have other careers to support them. Further, each of them directed no more than one or two episodes of a television show and no features. Of the remaining 12, one gave up and moved, and the other 11, who have valid television credits, are unable to support themselves as directors. They must work as assistants, stage managers, writer-producers of documentaries (ghetto television), or paint houses. No one offers them work as directors. The very idea of suggesting them as directors can put the "suggestor" in jeopardy. So the 1.5 percent statistic is misleading, and Juleen Compton's statement appears to be valid.

The real statistic for West Coast women directors working under DGA jurisdiction is zero. Women do not occupy that power seat--the director's chair. This is not the Director's Guilds fault because they do not hire directors. It is the fault of those who do hire.

I became a director for NBC-TV in New York in the sixties. I directed "The Nation's Future," a then prestigious live network show. I've also directed a network game show, numerous commercials and local news programs. All this meant nothing when I arrived on the West Coast in January 1964.

Like Juleen Compton, I thought writing might be my ticket to a viable directing career. I wrote commercials, industrials, soaps and documentaries. About 50 of my scripts have been produced on film or on tape, including six documentaries (one of which won an award for KNBC). But no one would let me direct my shows. Finally, when I contracted to write a documentary on women's rights entitled "Take This Woman," I again asked, "May I direct?" The station program director said, and I quote, "No woman could direct this film." When I asked why, he said, "No woman could be objective."

The director is the most powerful central force in the image-making process in motion pictures and television. The lack of women in this powerful position directly affects the image of women presented in films and on television. How can we women effect changes if we are not allowed to work in change-affecting jobs?

HOW DOES THE LACK OF WOMEN IN THE INDUSTRY AFFECT IMAGE

American Women in Radio and Television
Jeanne DeVivier Brown

/Jeanne DeVivier Brown is president of the Southern California chapter of American Women in Radio and Television (AWRT)./

American Woman in Radio and Television is a national non-profit organization founded 24 years ago with a membership of professional women in communications dedicated to the advancement of women in their careers in the media.

It is heartening to us to see and attend hearings such as this, with so many groups all striving for such a worthwhile endeavor and joining us in our 24-year struggle.

The very fact that we could form a group like AWRT 24 years ago and that we are still here and growing tremendously each year is evidence of the success women have enjoyed--to a point--and encouraging to know things will be even better.

Our organization serves as a medium for the exchange of ideas concerning the communications industry and to alert members to trends and issues that affect it. We provide a channel through which members can exert an influence on the development of their media and to work constructively for equal status and compensation for women. Equal status and compensation are goals yet to be met totally, but we have made progress in that direction. Hopefully, through this Commission and its work, we will do even better.

We also assist our members in their professional development and encourage young women to enter the communications industry. We assist them in preparing for professional careers through our "College Women in Broadcasting" program. We have four chapters in Los Angeles at four colleges, and, along with our moral support and guidance, we are giving two substantial scholarships this year. We need these bright young women; they are our future--not only in the media, but in this world.

Through our educational foundation we bring to this country, with the cooperation of the State Department, young women in communications from other countries for a 45-day tour of the United States. We tend to think of ourselves as liberated women, so it has been an eye-opening experience to meet, as we did this year, a newscaster-announcer from Yugoslav TV who said women newscasters are not unusual there; a lovely young woman who is a producer for radio Afghanistan; a documentary filmmaker from Ghana; a reporter for China television service in Taiwan; and the chief of the film import division of Polish television. There were 11 in all, and each one holding an important job in her country. And all, I might add, are attractive, charming women.

What all this adds up to is that women can and do function in executive capacities in the media. And, with the broadening awareness of their capabilities, they are slowly being given better jobs and more money. We've come a long way--but there's still a long way to go.

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> The Committee shall encourage AFTRA women members to participate in the life of the union, on committees as well as in leadership responsibilities at the Local and National Board levels.

The President, Ken Harvey, appointed Alice Backes as National Chairwoman of this Committee. There is not anyone more dedicated, more able to organize and get things going than Backes. She is a well-known actress in TV (growing up in radio) and highly respected for her versatility by producers and her fellow performers. She and all the other "volunteers" from the membership serve as officers, Board Members, and on committees without pay. All continue to rely on their profession to make a living. She has accomplished a great deal in the area of communication. Backes has been in regular contact with most of the locals throughout the country in her efforts to obtain information and develop a national picture of the areas covered by AFTRA. A particular area of interest is the breakdown of the number of women compared to the number of men in AFTRA and their earnings.

Prior to the adoption of this resolution, women have been very active in all areas of AFTRA--on committees, on local and national boards. Their involvement is probably closer to a direct proportion of the total membership than in most organizations.

The first National Executive Secretary who served for a number of years was Emily Holt, a renowned arbitration lawyer and knowledgeable in the trade union field. Two women have served AFTRA as National Presidents: Virigina Payne in 1959-60 and Vickie Vola in 1963-64. There are 43 AFTRA offices. Over 20 of them are fairly important offices. Of those 20, five are represented by women executives--in Detroit, Kansas City, Dallas-Ft. Worth, San Diego, and Washington, D.C. They have truly contributed a great deal. They are responsible for collective bargaining in their markets, organizing, administering their contracts, and handling membership matters.

Broadcasters are under special pressure to employ minorities and women through the FCC. Hopefully, through the efforts of the FCC, AFTRA, and other organizations, there is a higher percentage of minority employment in the radio and television industry than in other industries.

## SPECIAL PROGRAMMING IN RADIO AND TELEVISION

Alice Backes

[Alice Backes is the national chairperson of the American Federation of Television and Radio Artists, National Women's Committee.]

Who are the members of the American Federation of Television and Radio Artists (AFTRA)? It might be easier to have you imagine just some of the shows and people who wou'dn't be on TV or radio if every member working under AFTRA's jurisdiction were to suddenly have the 24-hour Asian Flu. You wouldn't have "Today" or "Tomorrow." You wouldn't have Dinah, Cher, Merv Griffin, Barbara Walters, Mike Douglas, Johnny Carson, or Carol Burnett. You also wouldn't have the daytime drama serials (soaps), the lauded Tandem productions such as "All in the Family," "Maude," "The Jeffersons," "Good Times," "Sanford & Son," and other taped comedies like "Chico and The Man," "That's My Mama," "Barney Miller," or even the taped dramas on public television like "The Hollywood TV Theatre" and "60 Minutes."

AFTRA includes the singers and dancers on the variety shows, many famous recording artists, the voices on the station identification jingles, newscasters, announcers, D.J.'s, as well as those doing slide films, radio spots, video-taped commercial recordings, sports events, weather reports, talk shows, game and quiz shows, many specials, and numerous children's shows. Many of these appear on local radio and television stations and others on network television.

A partial listing of the new AFTRA shows debuting in the fall of 1975 include: "Beacon Hill," a prime-time weekly series; new children's shows such as "Lost Saucer" and "Far Out Space Nuts"; and new comedies such as "Welcome Home, Kotter," "Sunday Dinner," "Viva Valdez," and "On the Rocks."

Although sometimes referred to as an announcer's union (all of the announcers, newscasters, D.J.'s, and sportcasters in AFTRA's national membership total only 25 percent of the members), 50 percent of AFTRA's national membership consists of actors and actresses. When this National Women's Committee was created almost two years ago out of a unanimous resolution at the annual convention, we began to seek (like dedicated and creative performers) knowledge from within.

If we were to be a women's committee, we needed to determine the number of women in AFTRA and their earnings.

We are the first of the "4 A's" to know. The 4 A's is the Actors and Artistes of America, and sometimes myths have to be de-mythed. It is encouraging to know that 40 percent of the members of the 4 A's are female. That suggests to the uninitiated that there are almost as many women as men in Equity, Screen Actors Guild, AGVA, AFTRA, and other performer unions of the 4 A's. Statistics being presented at these hearings tell a different story about the numbers and earnings of women in our industry. Over 9,000 of the 30,000 AFTRA members throughout the United States are female. That is 33 percent of the national membership. We have now completed our first primitive step of finding the women in AFTRA and what they earn. We will continue to gather data.

In this exciting show business world of "fame and fortune," 85 percent of the actresses under AFTRA's jurisdiction in Los Angeles earn less than $2,000 annually; 79 percent of the actors under AFTRA in Los Angeles earn less than $2,000 per year. In San Diego, 92 percent of the actresses (versus 87 percent of the actors) earn less than $2,000 annually under AFTRA.

In California, there are AFTRA locals in Los Angeles (the largest local in AFTRA), San Francisco, San Diego, Fresno, Sacramento, and Stockton. The total of these California locals lowers the percentage to 25 percent women and 75 percent men (2,438 and 7,314 respectively). There were 9,752 AFTRA members in California according to the annual count in May 1974. (1975 figures are not yet available.)

Throughout AFTRA, there are more women than men in the lowest earnings dues bracket. And in the highest earnings dues brackets, there are less women than men.

We're here to talk about the image of women. The low earnings for women in AFTRA throughout the many types of programming certainly represent no image at all. Where are they? In 13 hours of programming devoted to game shows (actually 26 half-hour shows), where are the women except, sewn into their briefies, helping point out what the "goodies" are that the carefully selected, breathless and screaming women from the audience are trying for. No women hosts or co-hosts appear on any of these tributes to materialism. Since contestants don't have to be paid on these shows (except what they win) and AFTRA members do, this is an area where AFTRA members may not participate.

How many women do you hear on radio stations? Countless radio stations in every city have none, even part-time. In Los Angeles, there are only five women disc jockeys. All are on late-night programs, which is not radio's prime time. There are seven radio stations in Los Angeles, seven in San Francisco, and seven in San Diego where there are no women on the air.

How many women's voices do you hear narrating documentaries or anchoring a documentary? The landmark three-hour NBC special in January 1975, "Of Women and Men," revealed much research. Barbara Walters repeated what we all know: There are more women on the air in news now. However, Walters says that "On the national level, where the real clout is, the story is quite different. All three of the networks have seen female correspondents on their staff. How many? There are four at ABC of 61, seven at CBS of 62, and six at NBC out of 64. Fewer than one-tenth of the networks' correspondents are female. For documentaries, the figure drops even more. Rarely are women used in the authoritative position of what we call the anchor person of a documentary. As a matter of fact, this is my first."

Actually, there is one less network correspondent at NBC because this spring Gail Christian returned to local KNBC. She was replaced by a man. The only network women correspondents or reporters west of New York and Washington, D.C. are two for NBC and one for CBS in Chicago. Besides these few, and Shana Alexander of "60 Minutes," where are the women?

The soaps, or the daytime drama series, get the best grades in all of dramatic television. We now know that their audience includes millions of men who run the educational, economic, and social gamut. The intellectuals are watching the soaps. The producer of "The Doctors" said, "Men like a dramatic story as much as women do. If these shows were on at night, you'd get the same number of men as women."

Last April, David Kaufman of Variety said that the daytime soap "is probably the only program form on TV which has not only survived since its beginning in radio, but even prospered and grown on the visual medium." There is potentially more work for more actors and actresses as they turn to the hour-long form, and producer Elizabeth Corday ("Days of Our Lives") says, "The subject matter won't be hurting people."

"Women: Nine Reports on Role, Image and Message," in the spring 1974 Journal of Communication, reveals some depressing conclusions on women's image. The research covered magazines, commercials, prime time, cartoons, daytime, children's sex role perceptions, muted notes on women artists, and action for change. The only kind of programming that got good grades was "Heroine of the Daytime Serial" by Mildred Downing.

The study concluded that:

> A study of this much-maligned genre shows that despite her handicaps, the daytime heroine may still be the most adequate human on television. She is strong, warm, and fallible--a more believable human being than her counterpart in many other forms of television entertainment. She is, to begin with, more adequately represented, the proportion of

females equaling that of males, compared to the four-to-one ratio in favor of men in prime time drama.

/The heroine in daytime serials over the years is depicted as/ remaining beautiful, effective, and needed. The woman in prime time drama is under a greater compulsion to be young, insignificant, and subservient to the interests of the male characters. The woman of the daytime serial is generally a non-violent person acting from a genuine concern for others and an appreciation of troublesome social issues, even if she devotes her major energies to the achievement of personal goals. Of all the dramatic characters seen on television, she may be the most worthy of emulation.

The daytime dramas have led the way in exploring sensitive subject matter. Women characters with careers are now taken in stride. The creators seem to be aware that the world is changing.

Yet, we see trends developing that are worrisome. Statistics for three Los Angeles based daytime drama serials--"Days of Our Lives," "Young and Restless," and "General Hospital"--for two sample periods of January and February, 1974 and 1975, revealed that even though more performers were used this year, roles for women in the first two months of 1975 decreased on "General Hospital," "The Young and Restless," and "Days of Our Lives," as roles increased for men, with the exception of "Days of Our Lives." Here, one less man was used than in 1974 during that period. And so, even in this exemplary area, men's roles are increasing and women's are decreasing.

The admirable use of drama or comedy in dealing with older characters, as on Channel 28's recent "Ladies of the Corridor," is a rarity. A study last fall of 2,741 characters in prime time network drama revealed that "settled adults" accounted for nearly three-fourths of all male characters, but only 55 percent of female characters. Young adult females (needed for romantic partners) occur with a frequency almost twice that of young adult males. The elderly, however, comprise less than 5 percent of both sexes, about half of their share of the real population.

"Moreover, while most males in prime time drama fail because they are evil, females fail only as they age. Elderly female characters actually fail more often than they succeed. Aging in prime time drama is thus associated with increasing evil, failure, and unhappiness. In a world of generally positive portrayals and happy endings, only 40 percent of older male and even fewer female characters are seen as successful, happy, and good." (Journal of Communication, Autumn, '74) With age, opportunities decreased. No roles are being written to even begin to balance the proportion of older people living in our society.

Tandem productions and other taped comedies portray valid and current problems and worries in today's world in the safe outlet of comedy. This prime time area of programming under AFTRA is a breath of fresh air. Norman Lear has frequently and rightly been honored in the Hollywood community for his creativities. These comedies,which get the highest ratings week after week, are certainly involved in conflict, but devoid of mindless violence. (MTM's Grant Tinker is cut of the same cloth.) T. George Harris, editor of Psychology Today, recently said, "Humor is the ultimate wisdom that humanizes us all, and it's too precious to waste on things that don't matter." A lot of people (many millions each week) are, through these "comedies," gaining new insights and understandings in many areas that straight drama never touches. Consider the recent sensitive handling on "The Jeffersons" of the young, black girl who resented her brother because he could "pass" and she couldn't. Where else on television have you known such empathy? Where else has such a subject been resolved with such depth of understanding? It was expertly done on a "comedy."

There is no body count in AFTRA's programming, except on the news fronts of the world. But performers in our industry, as citizens and parents will continue to say there must be, kept knocking on the doors of the decision-makers in this country. This body count game is brutalizing this country. Two-hundred murders were seen on prime time TV the first three months of this year. A child has witnessed thousands of murders by the time s/he is a teenager. Does our society stand for killing anyone you don't agree with in the most exciting manner of mutilization ever thought of?

And we know the roles for women in these so-called "action dramas," if she's there at all, are those of the helpless victim. Are guns this country's reassurance of virility? Some eminent psychiatrists say so.

Where are the women in children's programming? Certainly not on camera.

Dancers have the shortest professional life in our industry, and women had better find a second profession before the men do. Their livelihoods are dependent on musicals and variety shows.

There are perhaps no more than eight women in all of AFTRA as sportscasters. The only woman sportscaster on the air in Los Angeles was recently hired by KNBC, Los Angeles, from San Francisco. Will co-ed volleyball (the second most popular sport in the world) start to help all of us?

The gap narrows with singers. We found that Black singers have had to learn a "Black" sound. A singers' workshop was developed out of the Women's Committee last summer to help Black women and men singers compete in the world of commercials and other off-camera areas. What are the words about women in some of the songs you hear and sing? Listen a little more closely next time.

Even with all of the input from media people, it may be difficult to comprehend the complexity of our lives in this business. Simply, there are more people than there are jobs. Contrary to statements that the public determines the shows that succeed, only 1,200 Nielsen families (.000018 percent of the video audience) determine overnight whether a new show will be withdrawn or developed. Ratings services (i.e., TVQ) continue to determine which star will be given the job. And those involved in the highly competitive area of news must constantly be aware of what's happening in the media.

As performers, we usually work under two unions or guilds, although sometimes even three or four are involved. We live in a state and country that gives only lip service to the arts. This country's creed seems to be: the product--moved how soon--and what's the volume?

We believe that the California Commission on the Status of Women is not here to give lip service to the image of women in the media. Forums like this are of value to us. We learn that we are not the only professionals involved in changing the image of women in the media. There are the Women's Committees of AFTRA, Directors Guild, Equity, Screen Actors Guild, Writers Guild, and the five professional women's media groups (American Women in Radio and Television, Los Angeles Advertising Women, Hollywood Women's Press Club, Women in Communications, Inc., and Women in Film). These organizations first met in the AFTRA conference room on April 17th, with the Commission. That historic night was the start of a cooperative effort. And we know that there are many other women's groups that are not here now. But the greatest value of these hearings came when we all found each other.

We urge you to make your conclusions widely known, to encourage public reaction to the image of women in the media, and to make such reactions known to the decision-makers in our industry. We hope you will send a copy of your findings and recommendations to every broadcasting executive. Those of us employed in the media often find our research and surveys labeled as reflecting "selfish interests" by the heads of our industry. Only when you, the viewing and listening public, also demand the changes we seek, will we find these changes happening. (There are also men in this industry who are quietly helping.)

No more laws are needed, but affirmative action is. We are apprehensive about rules when there is not a definitive description of "family viewing", or "violence", or "sex" on the airwaves. As the strength of this country must come from within, so the improvement of programming on TV and radio and throughout the media must come from within. From within we can increase people's awareness of what is and should be. The few outstanding beacons of what is good about the industry are amply rewarded. They should not, however, be lonely examples of what can be. The increasing challenges for the media in this country are not isolated: the worldwide considerations of the influence of the media are on the International Women's Year (IWY) agenda.

Television may yet meet Edward R. Murrow's great expectations. It may yet become more than a lighted box in the living rooms of America. We hope to help bring it all about.

To cite one of the steps being taken to improve the status of women, AFTRA went on record at the 1974 convention as an organization that will be "reminding employers that women in AFTRA's membership have often been passed over for work they are fully qualified to do simply because they are women." This subject will be a factor in AFTRA's proposals for its 1975 negotiations of the union's television, radio, and commercial codes. It's a start.

We are cautiously optimistic for all forms of the media as we look around at the organizations working to improve the image and status of women.

## V. Children's Programming

### THE FEMININE IMAGE IN CHILDREN'S TELEVISION PROGRAMS

Ruth White

Electronic composer Ruth White is currently National Executive Vice President of Recording Academy's Institute for Creative Development and Training. She is also actively involved in developing activity books, records and games for concepts at an early learning level.

#### WHAT IS THE EXTENT OF TELEVISION INFLUENCE ON CHILDREN?

Recent studies have given us some startling statistics about time spent viewing television. Today's average high school graduate has spent about 11,000 hours in the classroom and 15,000 hours watching television. Research also indicates a strong relationship between televised violence and aggressive behavior in children. It shows us that television is a powerful influence both in forming children's attitudes and in stimulating activities stemming from those attitudes.

#### WHAT IS THE TRADITIONAL FEMININE IMAGE IN CHILDREN'S PROGRAMS?

Since 75 percent of the Saturday network commercial television programs for children are cartoons, we need to look at the feminine image in these films. In many of the older "chase and bop" type cartoons, the characters are all male. When a female does appear, she is often a witch, or, at the other extreme, she is of the "help, save me" variety.

In continuing adventure series, both live action and cartoon, women fare a little better, but, again, the characterizations have been traditional stereotypes, ranging from dumb blondes to dependent, scheming, clinging or romantically stupid females. Not only are they seriously deficient in character, but they operate within a range of stereotyped roles. Women may be mothers, little sisters, nurses, teachers, or secretaries. They may be pests or household drudges. They never do the driving or make decisions. They don't solve problems. They perform services and, in general, simply aren't persons in their own right.

## WHAT ABOUT COMMERCIALS?

There are more commercials in daytime programs for children than in evening programs for adults. Since children are more open-minded than adults, commercials obviously have great influence. Further, there are no government regulations for the content in the commercials that children see, so we are not quite sure about the total nature of this influence.

In statistics gathered about women in television commercials for children, we find that the feminine image has been just as dismal as in other programming, both in role and characterization. Again, the male image is dominant. Announcers are male; boys far outnumber girls as actors. And even products, when genderized, are male ("Mr. Bubbles"). In addition, the products themselves are usually related to stereotyped roles: dolls are for girls; action toys are for boys.

## WHAT IS HAPPENING TODAY?

Children's programs are a part of the balance in categories required by the FCC for station licensing. There is no official requirement for either quality or quantity of children's programming.

Who are the policy-makers, and on what basis is policy made? The broadcaster makes the decisions regarding programming. These decisions are usually based on and made from commercial considerations. However, program content is being increasingly affected by pressures from outside agencies.

The recent report on violence in children's television from the Surgeon General's office has begun to increase awareness in these areas. So have reports from the National Organization for Women on the feminine image in children's programs. Action for Children's Television (ACT), a powerful activist group formed by interested persons, regularly petitions the FCC with suggested guidelines. There is ample evidence that this has been effective, both in reducing the number of commercials for children and in the emergence of better images and roles.

Within the past few years, the networks have created children's program departments and, even more recently, they have added women as executives in these departments. But no woman yet is in a prime decision-making position. All still function in an advisory capacity policy-wise and answer to male bosses. However, they are there to give suggestions from the woman's point of view and, in recent interviews, the women involved have stated that their networks are responsive to their input.

Networks not only set policy for programming, but they act as consultants and give final approval to scripts. Producers say they have difficulties creating new programs from the feminine point of view because most of the writers are male and have a masculine point

of view. Qualified women writers or those who can produce network quality material are scarce. Production companies say they are eager to find such persons and are open to hiring them.

Some of the best of the best of today's programs in terms of roles and the feminine image have been emanating from non-commercial public broadcasting stations. These include "Sesame Street," "The Electric Company," "Mr. Rogers Neighborhood," and "Zoom." Other excellent shows include ABC After School Specials, Captain Kangaroo (CBS), Fat Albert and the Cosby Kids (CBS), and Go (NBC).

WHAT HAS BEEN PROMISED FOR THE FUTURE?

The networks have promised to produce programs with increasing attention to new roles for women and a better feminine image. They say they are aware, alert, concerned, and really doing something about the problem in the programs for the 1975-76 season.

We have seen changes. But they are still too slow to be a realistic mirror of the sociological changes that have occurred so rapidly and are now a part of life. We have been promised things to come by the networks in the past. Many of those changes did not come about. Networks are still dependent upon ratings, and most of their decisions are commercially based. Their prime idea is to sell through entertainment, and the male image on Madison Avenue and in entertainment still prevails.

On the positive side, the changes that we have seen show that pressures can be brought to bear by activist consumer groups. They also show that there really is a new awareness on the part of the networks. It is true that women really are taking increasingly active parts at the executive level in production and the creative end of the business.

WHAT CAN WE DO?

We will be looking forward to the new programs with better feminine images as promised. However, there are a number of things we can do to make sure the promises are met.

We can form interested citizen's groups or join ACT. We can write to the FCC and members of the legislature, expressing our opinions. We can petition our local radio and TV stations.

At home, we can be aware of the program content of television shows. We can monitor television and set viewing schedules for our children.

Above all, we can be alert, vocal and discriminating, and know that as active citizens, we can and do affect the content of children's programs.

AN ANALYSIS OF NEW THREE-NETWORK
PRIME-TIME PROGRAMMING - FALL 1975

79 Total Prime Time Shows:

(63%) 44 Male-oriented - or feature male leads

(13%) 9 Female-oriented - or feature female leads

(24%) 17 General - or family-oriented (not sex-related)

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Male-Related Shows (By Network) - 44

ABC - 17 shows
NBC - 13 shows
CBS - 14 shows

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Female-Related Shows (By Network) - 9

CBS - 7
NBC - 2
ABC - 0

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General (Family/Movies etc.) - 17

NBC - 6
ABC - 5
CBS - 6

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Listing of Male-Related Shows (By Network)

| ABC - 17 | CBS - 14 | NBC - 13 |
|---|---|---|
| Mobile Two | Joe & Sons | Medical Story |
| Swat | Switch | Police Story |
| Matt Helm | Cannon | Petrocelli |
| The Rookies | Big Eddie | Ellery Queen |
| Marcus Welby | Hawaii Five-O | Sanford & Son |
| Baretta | Barnaby Jones | Chico & The Man |
| Starsky & Hutch | Doc | Rockford Files |
| Barney Miller | Bob Newhart | Emergency |
| Streets of San Francisco | Kojak | Kolvak |
| On the Rocks | Bronk | Invisible Man |
| Howard Cossell | Medical Center | The Metro Man |
| Harry O | Switch | Movin' On |
| $6 Million Man | Tony Orlando & Dawn | Doctor's Hospital |
| Local Football | Mash | |
| Welcome Back Kotter | | |
| When Things Were Rotten | | |

FEMALE-RELATED SHOWS (By Network) = 9

| ABC = 0 | CBS = 7 | NBC = 2 |
|---|---|---|
| -0- | Alice<br>Phyllis<br>Maude<br>Rhoda<br>Mary Tyler Moore<br>Carol Burnett<br>Cher | Police Woman<br>Fay |

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FAMILY (General) SHOWS = 17

| ABC = 5 | CBS = 6 | NBC = 6 |
|---|---|---|
| Happy Days<br>That's My Mama<br>Movies<br>Swiss Family Robinson<br>Movies | All in the Family<br>Good Times<br>Beacon Hill<br>The Jeffersons<br>The Waltons<br>Movies | Movies<br>Little House on the Prairie<br>Sunday Dinner<br>Movies<br>World of Disney<br>Sunday Mystery Movie |

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Release Date: Thursday, October 31, 1974 Phone (213)479-3636

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The representation of women and minorities in prime-time commercial television programming is far lower than the proportions of these groups in American society, a Screen Actors Guild study indicates.

Monitoring of a typical month of prime-time programming on all three network stations in Los Angeles revealed that 71.8% of the television roles were for men and 28.2% were for women. Although men were found to outnumber women by a ratio of about three to one on both ABC and NBC, the ratio was about ten to one on CBS shows.

Minorities were represented in 12.7% of the roles on all three networks, with Blacks accounting for 7.8%, Orientals 1.7%, Indians 0.2%, Mexican-Americans 2.0%, and other minorities 0.9%.

Forty-two members of the SAG Women's Conference Committee monitored a prime-time network show for the month of February, 1974. Two observers were assigned to each show. Every role in every program was categorized according to the sex and age of the character portrayed and the importance of the role. A second observer checked each show to determine minority representation. The monitoring forms were then turned over to the General Service Computing Service for computation and analysis.

ABC shows used 72.6% men and 14.9% women; CBS shows used 72% men and 24% women; while NBC shows used 71% men and 27% women.

Minority representation on NBC was substantially greater than on the other two networks. Of the 671 roles observed during the month on NBC, 13% were for minorities; of 868 roles on CBS, 8% were for minorities; of 1,023 on ABC, 7% were minorities.

(More)

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Hollywood, California 90046

Of the starring roles on ABC shows, 73.7% were male and 26.3% were female; of the feature roles on ABC, 75.6% were male and 24.4% were female; of the small roles on ABC, 75.3% were male and 24.7% were female.

Of the starring roles on CBS, 64.2% were male and 35.8% were female; of the feature roles on CBS, 66.7% were male and 33.3% were female; of the small roles on CBS, 66.7% were male and 38.3% were female.

Of the starring roles on NBC, 77.1% were male and 22.9% were female; of the feature roles on NBC, 73.4% were male and 26.6% were female; of the small roles on NBC, 75.1% were male and 24.9% were female.

Women also appear to be victims of age discrimination in television. The lowest percentage of women is consistently found in portrayals of people 35 and older, and men outnumber women by an average of five to one in the 35-45 age category. The ratio of men to women is almost four to one in the over-50 age category. The ratio of men to women is almost four to one in the over-50 age category. There is virtually a one-to-one ratio of men to women in the age categories under 25, but this category accounts for only 23% of the total roles in prime-time network programs, the SAG study indicates.

# # #

NEWS FROM THE SCREEN ACTORS GUILD

Release Date: Thursday, October 31, 1974 Phone (213)876-3030

WOMEN IN COMMERCIALS:
FEWER JOBS, LESS PAY

There are far fewer roles for women than for men in television commercials, and the type of employment most often available to women in this field severely restricts their earnings, a Screen Actors Guild study indicates.

The study, conducted by the New York Women's Conference Committee of the Guild, is believed to be the first statistical analysis of the relative use of men and women in TV commercials. It reveals the total number of performers employed in the average commercial as well as the type of employment as defined by Guild contracts.

The study was undertaken because of the tremendous economic importance of commercial employment. Commercials generate more income for SAG members than all other kinds of film work combined. In 1973, commercials accounted for 53.6% of the income of SAG members, or about $73.5 million in total earnings. This was nearly $50 million more than actors earned from theatrical motion pictures and $36 million more than they earned from television film and series work.

Using the TV-commercial reels of all of the submissions for the 1973 Clio Awards as a source, volunteer raters screened a random sample constituting over 50% of those entries, or about 340 commercials. The sample included commercials of the top 10 advertisers on television and covered all the major product groups marked in the medium.

Statistical analysis yielded the following profile of the average TV commercial:

(More)

FOR MORE INFORMATION
or a copy of the
complete study, contact
Joan See
Screen Actors Guild
551 Fifth Avenue
New York, NY 10017
Phone (212)687-4623

The principal findings of the survey are summarized below. Almost 80% of the respondents said there were too many series reruns in prime time, and 84.4% said the public should have a say in how many shows are rerun.

Asked what kinds of shows they preferred to see in prime time, 42.3% listed drama first, with 28.4% listing documentaries, 17.9% listing comedy, 7.2% listing variety, 2.1% listing sports, and 1.9% listing game shows.

This preference pattern was remarkably consistent throughout the survey, regardless of the sex, occupation, geographical region, age level, or educational level of the respondents. The preference for drama was particularly strong among Eastern viewers (49.1%), college graduates (47.8%), and viewers in the 35-45 age category (50%).

67.4% said they would like to see women appearing on TV in positions of authority - for example, actresses portraying women in professions (86.3%); as spokeswomen for national products (72.7%); as hosts of talk shows and children's programs (81.4%), and women presenting national news (66.5%). Men also wanted to see women in positions of authority on TV - 62.6% of the men replied affirmatively, compared to 67.2% of the women.

63.4% said they would like to see more women in leading roles on TV programs other than comedies, variety and talk shows. The percentage of positive responses to this question was notably higher among teachers (77.8%), college graduates (75.7%), and viewers in the 25-35 age group (78.4%).

68.7% said they did not think that the images of women presented on TV were truthful and believable, and this opinion was expressed by about 80% of the teachers and college graduates participating in the survey. 70% of the women and 61.8% of the men felt that TV images of men were not truthful or believable.

There was great disparity between male and female attitudes in response to the question, "Do you like the women you see on TV?" Affirmative responses came from 52.2% of the men but only 28.2% of the women.

80.2% of the respondents said they did not identify with the women on TV, and 85.5% said they didn't identify with women in daytime soap operas.

71% of the respondents felt that the relationships and roles on TV shows did not mirror women's life styles, and 66.2% felt that the media did not encourage young girls to aspire to a useful and meaningful role in society

(More)

72.2% said they thought sex was over-used to sell products, and 63.4% thought that commercials portrayed women's identity and happiness as dependent on the use of the product.

63.8% of the respondents felt that the image of minorities is not accurately represented on TV. This view was most widely held among teachers (74.1%) and college graduates (74%).

Although 88.1% of the total said they had seen a change in the representation of Blacks on TV, the majority of respondents said they had seen no change in the representation of Mexican-Americans, Asians, Indians, and other minorities.

89.5% of the respondents characterized TV as generally fantasy rather than fact.

The majority of respondents in each category felt that TV did not influence their lives with respect to mode of dress, mode of conduct, attitudes about women, and attitudes about minorities, although younger viewers felt considerably more influenced than older viewers. But 52.3% of all respondents said that TV did influence the products they buy, and this was especially true of the 18-25 age category - 72.1% of the viewers in this category said TV influenced their product purchasing.

School children, retired persons, and homemakers appear to be somewhat more satisfied with TV than the other groups surveyed, while teachers, college graduates, and people between the ages of 18 and 35 are the most vocal in calling for change and more positive TV images of women and minorities.

# # #

NEWS FROM THE SCREEN ACTORS GUILD

Release Date: Thursday, October 31, 1974 Phone (213)876-3030

SAG SURVEY REVEALS PUBLIC
ATTITUDES, PREFERENCES IN TV

In a nationwide survey of public attitudes about television, a random cross section of American viewers has expressed a strong desire for positive changes in programming. More than 10,000 viewers participated in the survey. The large number of unsolicited responses indicates widespread public concern about what is shown on television.

The survey, compiled by the Screen Actors Guild, was sent to newspapers in all 50 states. More than 8,700 reader-viewers responded to questionnaires printed in 22 daily papers in various parts of the country.

More than 4,000 viewers sent in personal letters along with the questionnaires, in addition to the 2,600 viewers who added written comments to the questionnaires.

An additional 1,379 questionnaires were filled out by individuals in Southern California, and the responses to the latter generally followed the pattern of the newspaper survey.

The survey responses indicate that the majority of viewers participating want to see more original programming (fewer reruns), more drama, more realism, a more positive image of women, and a more accurate portrayal of minorities.

The 10,000 survey replies received by the Screen Actors Guild were sent to a computer service bureau for compilation. Computer analysis yielded opinion patterns based on the geographical region, occupation, education level, age level, and sex of the respondents. Of the total viewers participating, 83.6% were women, 15% were men, and 1.5% did not specify sex.

(More)

CONTACT:
Paul Sargent Clark
Information Director
Screen Actors Guild
7750 Sunset Boulevard
Hollywood, California 90046

| | Category of Performer Use | Total People Avg. # | % | Men Avg. # | % | Women Avg. # | % |
|---|---|---|---|---|---|---|---|
| A. | On-Camera Speaking Principals | 1.08 | 20 | .68 | 63 | .40 | 37 |
| B. | On-Camera Non-Speaking Principals | 1.46 | 27 | .88 | 60 | .58 | 40 |
| C. | Off-Camera Speaking Principals | .84 | 15 | .78 | 93 | .06 | 7 |
| D. | Off-Camera Singing Principals | .17 | 3 | .12 | 71 | .05 | 29 |
| E. | Extras | 1.91 | 35 | 1.28 | 67 | .63 | 33 |
| | Total Performers | 5.46 | -- | 3.74 | 68 | 1.72 | 32 |

Men outnumber women by an average of more than two to one in the total use of performers, but far greater disparities exist in certain categories of performers. For example, off-camera speaking principals - 93% of this lucrative employment is male. Off-camera male voices dominate even such female-oriented product groups as supermarket foods, cleaning products, apparel, and cosmetics, and 71% of the off-camera singing principals are men.

Men tend to be disproportionately represented in all product groups. The use of women is heavily concentrated in non-speaking roles (principals and extras). In fact, 70% of the roles for women in commercials are non-speaking roles.

Moreover, when the number of roles in a commercial increases, the employment of women does not, except in the case of extras (who receive no residual earnings).

Although the average number of performers in the typical commercial was 5.46, a majority of the commercials in the sample actually employed far fewer people. The average was pulled up by the tendency to use large numbers of extras in certain product groups.

The study will be made available to the advertising community as a guide to constructive reexamination of current practices.

# # #

REPORT: AUDIENCE MESSAGES ACCOMPANYING SAG READER-VIEWER

WOMEN'S IMAGE ON TELEVISION SURVEY

Four thousand messages accompanied the ten thousand replies to the Screen Actors Guild survey; letters from all parts of the country expressed anger with the overuse of violence, the misuse of sex and the negative image of women portrayed on television shows and commercials. Those surveyed find the image of women to be degrading, demeaning, distorted and unreal. The letters indicate that these reader-viewers would like not only to see more women on television but more women in roles with which they can identify. The majority of the letter writers stated a desire to see women in stronger roles, not only in the professions but in jobs other than housewife and mother. Over forty percent of the American women work outside the home and they are not represented in the medium of television.

The tenor of the letters is that these people feel that they lead materially poorer but morally richer lives than their counterparts on television. The collective statement is that television neither inspires them to live a richer life nor does it make them feel very good about the way they live.

Screen Actors Guild received over four hundred letters accompanying the close to three thousand survey responses from the State of California. Many Californians reported that they had written the networks and sponsors letting them know of their feelings and concerns over network programming with little or no result. They have asked the members of the Screen Actors Guild to take up the cudgel. We have. The attached letters are representative of the California reader-viewers and express eloquently their disaffection toward television.

The letters division of the statistical sub-committee consisted of:

Susan Davis, Statistical Co-chair
Lynn Wood
Margarita Cordova Allen
Marguerite Ray
Whitney Blake
Norma Connolly

## SELECTED STATISTICS BY AFTRA

Summary: Combined results of AFTRA National Women's Committee questionnaire for women in news and announcing for Los Angeles, San Diego, and San Francisco

(1974-75)

| Questionnaires sent: | | Questionnaires returned: | |
|---|---|---|---|
| Los Angeles | 52 | Los Angeles | 27 |
| San Diego | 7 | San Diego | 5 |
| San Francisco | 42 | San Francisco | 23 |
| TOTAL | 101 | TOTAL | 55 (54% of questionnaires sent) |

Though the entire questionnaire called for some sixty-three responses, we have excerpted here some of the information which we feel is of most interest to those outside our immediate organization.

Age range: 40% are 20-29; 42% are 30-39; 13% are 40-49; 5% are 50 and over.

How long a member of AFTRA? 16.4%, under 1 year; 36%, 1-3 years; 27%, 4-6 years; 16%, 7-10 years; 4%, over 10 years.

Number of years in broadcasting: 3%, less than 1 year; 36%, 1-5 years; 27%, 5-10 years; 4%, over 10 years.

Are you the Head of Household (sole support or primary wage earner? 69%, yes; 31%, no.

Which title do you prefer professionally? 16%, "Miss"; 9%, "Mrs."; 76%, "Ms.".

Formal education: 9%, high school graduate; 27%, several years of college; 27%, Bachelor's Degree; 22%, Post-graduate courses; 13%, Master's Degree; 1.8%, Doctorate.

Major field of interest in school: 27%, Journalism; 18%, English; 14%, Radio-TV; 13%, Speech & Drama; 25%, other.

Are there more on-camera or on-mike women working at your station than when you began? 62%, yes; 34%, no.

Are there more off-camera or off-mike women at your station than a year ago? 51%, yes; 33%, no; 11%, don't know.

(More)

Do you think your station is making an overt effort to hire more women beyond the "quota of minorities" syndrome? 35%, yes; 49%, no; 16%, not sure.

Do you think the image of women in dramatic roles in television depicts today's woman realistically? 5%, yes; 22%, no; 53%, sometimes; 16%, rarely.

Do you think women in broadcasting reflect women as they are today? 18%, yes; 9%, no; 65%, sometimes; 7%, rarely.

What do you think are the greatest challenges for women in broadcasting that have yet to be solved? 73%, decision-making authority; 42%, "acceptability" and the "quota" system; 40%, "believability"; 38%, responsibility; 18%, other.

Prepared by AFTRA National Women's Committee
Alice Backes, National Chairwoman
Rhoda Williams, Statistical Committee Chairwoman

## WHO ARE YOU????

(Published in the Los Angeles Local of AFTRA newsletter called "Dial-Log", January 1975)

Have you ever wondered just who is doing what in AFTRA? And how many performers there are in each one of those "categories" we keep talking about? And who's making those fabulous $$$ we keep reading about in the trades???

Well, we can't promise to answer all your questions, but--for your information--here's the latest membership breakdown, by category, sex, and dues bracket, complete as of May 1, 1974: (for Los Angeles Local).

| DUES BRACKET | | 56%* ACTORS | 23.5%* SINGERS | 10.4%* ANNOUNCERS | 4.2%* NEWSPERSONS | 4.4%* DANCERS | .7%* SPORTSCASTERS | TOTAL |
|---|---|---|---|---|---|---|---|---|
| $0-2000 | M | 2318 | 951 | 406 | 90 | 120 | 21 | 3906 |
| | F | 1612 | 536 | 77 | 23 | 139 | 2 | 2389 |
| | | 3930 | 1487 | 483 | 113 | 259 | 23 | 6295 |
| $2000-5000 | M | 222 | 120 | 80 | 28 | 27 | 10 | 487 |
| | F | 104 | 101 | 10 | 3 | 27 | 0 | 245 |
| | | 326 | 221 | 90 | 31 | 54 | 10 | 732 |
| $5000-10000 | M | 136 | 55 | 42 | 12 | 19 | 10 | 274 |
| | F | 70 | 41 | 8 | 2 | 17 | 0 | 138 |
| | | 206 | 96 | 50 | 14 | 36 | 10 | 412 |
| $10000-15000 | M | 70 | 32 | 44 | 34 | 9 | 4 | 193 |
| | F | 18 | 28 | 6 | 1 | 8 | 0 | 61 |
| | | 88 | 60 | 50 | 35 | 17 | 4 | 254 |
| $15000-20000 | M | 44 | 24 | 67 | 51 | 2 | 1 | 189 |
| | F | 26 | 17 | 3 | 3 | 5 | 0 | 54 |
| | | 70 | 41 | 70 | 54 | 7 | 1 | 243 |
| $20000-25000 | M | 36 | 8 | 46 | 52 | 0 | 5 | 147 |
| | F | 8 | 14 | 2 | 3 | 1 | 0 | 28 |
| | | 44 | 22 | 48 | 55 | 1 | 5 | 175 |
| to $37500 | M | 39 | 13 | 43 | 34 | 1 | 1 | 131 |
| | F | 21 | 8 | 0 | 2 | 1 | 0 | 32 |
| | | 60 | 21 | 43 | 36 | 2 | 1 | 163 |
| to $50000 | M | 14 | 7 | 25 | 10 | 0 | 2 | 58 |
| | F | 18 | 8 | 0 | 2 | 0 | 0 | 28 |
| | | 32 | 15 | 25 | 12 | 0 | 2 | 86 |
| over $50000 | M | 73 | 32 | 34 | 10 | 0 | 7 | 156 |
| | F | 19 | 19 | 0 | 0 | 1 | 0 | 39 |
| | | 92 | 51 | 34 | 10 | 1 | 7 | 195 |
| GRAND TOTALS | M | 2952 | 1242 | 787 | 321 | 178 | 61 | 5541 |
| | F | 1896 | 772 | 106 | 39 | 199 | 2 | 3014 |
| | | 4848 | 2014 | 893 | 360 | 374 | 63 | 8555 |
| Percentage by category: | M: | 61% | M:62%- | M:88.2% | M:89% | M:47.3% | M:96.9% | |
| | F: | 39% | F:38% | F:11.8% | F:11% | F:52.7% | F: 3.1% | |

Total female members: 35%
Total male members: 65%

*(Category percentage of total membership)

## AFTRA WOMEN AT THE STATIONS

in

## NEWS, ANNOUNCING, SPORTS, OR AS D.J.'S

"Dues-paying AFTRA members" doesn't mean they are actually working at television or radio stations...it reflects only the category they pay dues in.

As a follow-up to the results of the questionnaires sent to the women in the above categories, this is how many women (and men) in these categories were actually working at the stations as of May 1974:

Los Angeles: 53 women (9.4%) and 509 men (90.6%) (Note: part-time jobs for the women: almost 50%)

San Francisco: 42 women (10.6%) and 353 men (89.3%)

San Diego: 7 women (5.8%) and 112 men (94.1%)

as of June 1, 1975:

Though there had been personnel changes, the totals of women at the stations in San Diego and San Francisco remained practically the same.

In Los Angeles the numbers of women had increased, as had numbers of men:

87 women (10.6%) and 731 men (89.3%)

Conclusion:

A percentage point of 1.2% for women at the stations in proportion to men, in a year's time, is NOT an indication of great strides for women on the air in television or on radio.

AFTRA NATIONAL WOMEN'S COMMITTEE
Statistical Study
of Male-Female Representation
in AFTRA Locals and Chapters

(As of May 1, 1974) (California only)

Legend:

N.A.: Information not available
"A" : Percentage under $2,000 annual earnings under AFTRA's jurisdiction
"B" : Percentage of local's highest annual earnings under AFTRA's jurisdiction

| LOCAL | Membership | | Earnings | | | |
|---|---|---|---|---|---|---|
| | %F | %M | A | | B | |
| | | | F | M | F | M |
| Fresno | 3% | 97% | 50% | 0% | 50% | 100% |
| Los Angeles | 35% | 65% | 79% | 70% | 1% | 3% |
| Sacramento-Stockton | 12% | 88% | NA | NA | NA | NA |
| San Diego | 22% | 78% | 85% | 47% | 0 | 7% |
| San Francisco | 36% | 64% | NA | NA | NA | NA |

# SELECTED STATISTICS BY DIRECTORS GUILD OF AMERICA

## Women's Committee - Statistics

Recorded Credits from October 1973 to September 1974.

Sub-Committee: October 21, 1974

Joyce Perry - Chairperson
Howard Rodman
Elizabeth Campbell
Susan Seaton
Judy Raskin

[illegible]

[illegible]

[illegible]

| SERIES | MEN | WOMEN | #EPISODES |
|---|---|---|---|
| ABC MOW (ABC Television) | 18 | 0 | 9 |
| NBC World Premier (Alpine Products) | 7 | 0 | 2 |
| CBS Friday Night Movies (Mark Carliner) | 2 | 0 | 1 |
| Gunsmoke | 46 | 0 | 23 |
| Born Free | 12 | 9 | 10 |
| Nakia | 26 | 4 | 10 |
| Police Story | 60 | 0 | 29 |
| Police Woman | 16 | 2 | 8 |
| That's My Mama | 31 | 1 | 15 |
| ABC MOW (Color Picture TV) | 10 | 0 | 5 |
| NBC World Premier (Cine) | 4 | 0 | 1 |
| ABC MOW (D'Antoni Products) | 1 | 1 | 1 |
| Movin' On | 24 | 0 | 10 |
| ABC MOW (Bing Crosby Products) | 4 | 0 | 1 |
| ABC Wide World Entertainment (Dan Curtis Products) | 3 | 0 | 1 |
| Wonderful World of Disney | 24 | 0 | 10 |
| NBC World Premier (Dome Products) | 2 | 0 | 1 |
| ABC MOW (Filmways) | 4 | 2 | 2 |
| Ozzie's Girls (Filmways) | 38 | 0 | 10 |
| Hawaii Five-O | 65 | 2 | 27 |
| CBS Friday Night Movie (L. Freeman Products) | 3 | 0 | 1 |
| Little House on the Prairie | 13 | 9 | 10 |
| ABC MOW (Hanna/Barbera Products) | 3 | 0 | 1 |
| We'll Get By | 16 | 0 | 5 |
| ABC Wide World Entertainment (Lansburg Products) | 7 | 0 | 2 |
| Kodiak | 26 | 5 | 13 |
| ABC MOW (Lorimer) | 8 | 0 | 4 |

| SERIES | MEN | WOMEN | #EPISODES |
|---|---|---|---|
| ABC Wide World Entertainment (Lorimar) | 4 | 0 | 1 |
| Apple's Way | 37 | 10 | 21 |
| CBS Friday Night Movie (Lorimar) | 2 | 0 | 1 |
| Waltons | 45 | 15 | 26 |
| Adam-12 | 52 | 0 | 26 |
| Emergency | 50 | 4 | 26 |
| Sierra | 18 | 2 | 11 |
| ABC MOW (Metromedia) | 6 | 2 | 4 |
| CBS Friday Night Movie (Metromedia) | 2 | 0 | 1 |
| NBC World Premier (Metromedia) | 6 | 0 | 2 |
| ABC MOW (MGM Television) | 2 | 0 | 1 |
| CBS Friday Night Movie (MGM) | 3 | 0 | 1 |
| Medical Center | 57 | 2 | 27 |
| Bob Newhart Show | 54 | 10 | 21 |
| Friends and Lovers | 18 | 0 | 6 |
| Mary Tyler Moore Show | 58 | 14 | 27 |
| Rhoda | 8 | 8 | 5 |
| Second Start | 6 | 0 | 1 |
| Texas Wheelers | 26 | 0 | 13 |
| ABC MOW (Paramount) | 2 | 0 | 1 |
| Happy Days | 93 | 1 | 30 |
| Mannix | 44 | 0 | 22 |
| Odd Couple | 93 | 2 | 30 |
| Paper Moon | 14 | 14 | 13 |
| Petrocelli | 19 | 0 | 9 |

| SERIES | MEN | WOMEN | #EPISODES |
|---|---|---|---|
| ABC MOW (Playboy Products) | 4 | 4 | 4 |
| CBS Friday Night Movie (Playboy) | 2 | 0 | 1 |
| ABC MOW (QM) | 2 | 0 | 1 |
| Barnaby Jones | 58 | 0 | 28 |
| Cannon | 67 | 4 | 33 |
| Manhunter | 21 | 0 | 10 |
| CBS Friday Night Movie (QM) | 2 | 0 | 1 |
| Streets of San Francisco | 61 | 6 | 32 |
| ABC MOW (RSO) | 2 | 2 | 1 |
| ABC MOW (Spelling/Goldberg)[1] | 10 | 6 | 8 |
| Fireman's Ball | 2 | 0 | 1 |
| The Rookies | 33 | 0 | 15 |
| Police Surgeon | 28 | 4 | 12 |
| Armchair Dective | 28 | 4 | 9 |
| All in the Family | 99 | 6 | 26 |
| Good Times | 78 | 0 | 21 |
| Maude | 54 | 6 | 21 |
| Sanford and Son | 76 | 0 | 29 |
| ABC MOW (Danny Thomas Products) | 2 | 0 | 1 |
| ABC MOW (Tomorrow Enterprises) | 0 | 2 | 1 |
| NBC World Premier (Tomorrow Enterprises) | 2 | 0 | 1 |
| CBS Friday Night Movie (Tomorrow Enterprises) | 8 | 2 | 5 |
| ABC MOW (Fox) | 7 | 0 | 3 |
| M*A*S*H | 91 | 12 | 32 |
| CBS Friday Night Movie (Fox) | 4 | 0 | 1 |
| NBC World Premier (Fox) | 2 | 2 | 2 |

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| SERIES | MEN | WOMEN | #EPISODES |
|---|---|---|---|
| Planet of the Apes | 18 | 0 | 9 |
| ABC MOW (Universal) | 8 | 3 | 4 |
| ABC Suspense Movie (Universal) | 22 | 1 | 12 |
| Amy Prentice | 0 | 1 | 1 |
| CBS Friday Night Movie (Universal) | 8 | 0 | 3 |
| Columbo | 25 | 0 | 10 |
| Get Christie Love | 16 | 4 | 7 |
| Kojak | 87 | 0 | 35 |
| Kolchak-Night Stalker | 5 | 0 | 2 |
| Ironside | 75 | 11 | 30 |
| Late Night Mystery Theater (Universal) | 15 | 2 | 9 |
| Lucas Tanner | 16 | 4 | 8 |
| Marcus Welby, M.D. | 46 | 17 | 29 |
| McCloud | 11 | 2 | 6 |
| McMillan And Wife | 15 | 0 | 7 |
| Rockford Files | 16 | 2 | 8 |
| Six Million Dollar Man | 51 | 7 | 23 |
| Sons And Daughters | 15 | 2 | 7 |
| Sunshine | 12 | 4 | 8 |
| NBC World Premiere (Universal) | 31 | 0 | 11 |
| Harry O | 20 | 0 | 8 |
| King Fu | 68 | 5 | 31 |
| The New Land | 18 | 6 | 9 |
| ABC Theatre Presentation (Wolper) | 6 | 0 | 3 |
| ABC MOW (Wolper) | 6 | 3 | 4 |
| Chico and The Man | 28 | 2 | 7 |

## NEW "GUIDELINES FOR ELIMINATING SEXISM IN THE MEDIA" PROPOSED

The following is the text of the "Guidelines for Eliminating Sexism in the Media" offered by the National Conference on Women in the Media held in New York City March 9, 1975:

"PREMISE. Sexism means discrimination based on gender, and stereotyping males and females according to their gender. The style used for men should be used for women.

"FEMALE AS GIRL/WOMAN. Terminology should be on equal terms with that for males: 'girls' or 'boys' are under age 16; 'women' or 'men' are above age 21; 'young women' or 'youths' in between above ages.

"NAMES AND TITLES. The designation of marital status is unnecessary for women's identification as it has always been for men. The woman should be referred to as Ms. if any title is to be used: Ms. Jane Doe, Jane Doe.

"Second reference is Doe or Ms. Doe, following same pattern as men's titles. Women should never be referred to by first name except where men would be called by their first names.

"MEN VS. PEOPLE. Words such as 'men' and 'man' should not be used to include all people because they literally exclude women.

NO YES

he - one, they, he and she, he/she, s/he; men, man, mankind - people, persons, humans, humanity, human beings; manpower - workforce, humanpower, workers; newsman, deskman - reporter, correspondent, deskperson, journalist; policeman - police officer; fireman - fire fighter, foreman - supervisor, manager; mailman - mail carrier, letter carrier, postal officer or clerk; man-made - synthetic, artificial, manufactured; congressman - representative, senator, legislator, congressperson, member of Congress; businessman - business person, business representative; spokesman - spokesperson, speaking for the group; chairman - chairperson, chair; salesman - salesperson, sales clerk, sales representative; councilman - council member, city representative; insurance man - insurance agent; best man for the job - best person for the job; every man for himself - everyone for themselves.

"NON-DISCRIMINATORY TERMS. Descriptions of women often refer to their clothes, physical features, marital and parental status. Such references are considered inappropriate and irrelevant in describing men. Such references should be used only when an integral, vital part of a story and would be used to describe a man.

Different words are used to describe the same male and female characteristics and activities. This is pejorative and dimishes the women's actual achievements.

| MALE | FEMALE |
|---|---|
| henpecked | dominated |
| complain | nag |
| protest | complain |
| bachelor | spinster, bachelorette |
| courageous man | tough woman |
| doctor | woman/lady doctor |
| professor | woman/lady professor |
| man | wife/mother/girl/grandmother |
| professional | career girl |

"STEREOTYPED SEX ROLES. Women have an ever-increasing variety, capabilities and endeavors. Therefore, the "feminine role" is an outdated and limiting concept. The way any group of people is portrayed is important because it affects the way those persons are treated and perceived. In making generalizations about women, the media should use the same discretion as it would toward racial, religious and ethnic groups. EXAMPLES: Grouping women with children in disaster/rescue stories perpetuates the myth that women are helpless as children. Portraying lesbians as masculine, sick or perverse reinforces these invalid stereotypes of this life style.

NO housewife, woman driver, weaker sex, fair sex, distaff, co-ed, ladies, the secretary...she, dyke.

YES homemaker, shoppers, consumers, driver, women, student, secretaries...they, lesbian, homosexual, gay.

"PHOTOGRAPHS, CAPTIONS, HEADLINES. These are often used to spice a story with sex which is irrelevant, derogatory and tasteless. A widely-used photograph of Jill Volner of the Watergate prosecuting team focussed on her mini-skirt and legs. A headline on the New York Times read: "Mrs. Indira Gandhi and Mrs. Golda Meir: Pistol-Packing Mamas."

"TREATMENT OF THE WOMEN'S MOVEMENT. The media trivializes the Movement despite its being one of the most important civil rights movements in the 20th century. EXAMPLE: "lib" or "libbers" instead of "feminism" or "feminists."

"Women are usually asked what their husband thinks of their newsworthy position or activity. Men are never asked what their wife's opinions are. Blacks were never asked what they thought of Black civil rights, but women are almost always asked their views on feminism.

"DIVIDE AND CONQUER. The lack of unanimity within the Movement is often emphasized. In a society which systematically limits and downgrades women, feminists have more in common with each other than they have differences, regardless of their strategies. The differences between and within feminist groups have been overemphasized. In any movement there are varying interpretations and theories on all relevant topics.

"TREATMENT OF WOMEN IN THE NEWS. Women's news is often trivialized. EXAMPLE: Britain's Margaret Thatcher being described as a "49-year-old housewife" when elected head of conservative party - despite being a former cabinet minister and tax lawyer.

"Derivative terms like "poetess" or "aviatrix" detract from and minimize women's accomplishments.

"PLACEMENT. News of "women's issues"* is usually ghettoized in the "women's" or "Style/Living" pages. If it is in regular sections, it is often in fillers or on the last few pages. Since women are more than half the population, of America as well as your readership or audience, their issues are almost always hard news. As such, the topics rate equal placement with other straight news items - front page, editorial, sports page.

"INTEGRATION. Women experts should be sought out for interviews, like doctors and lawyers on abortion, alimony, contraception, etc. Male viewpoints should be represented in heretofore supposedly women-only topics like childcare, lesbian mothers, etc. "MAN-on-the street" interviews should be opened more to women - "people-on-the street" - and not on just consumer or fashion topics. Women employees should be integrated into all levels, including technical, foreign, fast-action, decision-making, sports positions.

"SPECIALISTS. Since this civil rights movement affects all women, not just feminists - and men, specialists in "women's issues"* are much needed. Many publications and stations have seen the need and reader, viewer, listener appeal of minority specialists, and women are a majority, 53%, of all your audience.

"*WOMEN'S ISSUES. Women's issues are those of special significance to women, but are important to all people. EXAMPLES: Equal Rights Amendment, feminism, women's health, women's sports, marriage, divorce, child custody, lesbians losing child custody and jobs because of sexual preference, abortion, rape, contraception, non-sexist education, female sexuality, women's financial credit, religion's prejudice against women, women as volunteers, sex discrimination in insurance, treatment of women in mass media, etc."

(Compiled by Marsha Dubrow, 400 E. 55th Street, New York, NY 10022.)

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